



Music Notes

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ZIONSONG'S FIRST YEAR: Praise Him For His Mighty Acts!

12 months ago the first issue of ZIONSONG was mailed out to 24 subscribers, mainly in the mid-West, who had heard about this service through Symposium '79 held in Findlay, Ohio, August 1979. Since then, we have witnessed a growth in this ministry (with a minimum of advertizing and promotion) that can only be labelled as supernatural. Currently, there are nearly 200 subscribers representing over 100 churches all across the U.S. and Canada. 48 new congregational choruses have gone out to these subscribers on cassette and on music manuscript paper. The great majority of those were copyrighted by ZIONSONG for the composer (who owns the copyright...not ZIONSONG). 25 new choir specials and 12 instrumental arrangements have been sent out, plus solid Bible teaching articles on the ministry of music in public worship.

ZIONSONG is thankful for the privilege of introducing new music ministers and composers from the various regions to one another... brethren like Lee Miller from Virginia Beach, VA, Dan Gardner from Ypsilanti, MI, and Kirk Dearman from Dallas, TX. It excites us to think of the anointed Chief Musicians we will meet and enjoy in 1981.

Thanksgiving to our Lord for:

* Hazel Sasser and the Music Staff at the Rock Church, Virginia Beach, VA for the super-job they did in organizing the mass choir/orchestra, the staging and PA for the momentous Washington for Jesus rally last April. It was truly a modern-day Jericho-march, with singers, instrumentalists and dancers playing a significant role: ZIONSONG was privileged to serve as a conduit of information about the music program for WFJ.

* Larry Dempsey and all the folks at Living Faith Church who hosted 161 delegates to Symposium '80 in such royal fashion last August in Southern California. The quantity and quality of the various skill clinicians, the beautiful pageants of worship held in the evening services, and the awesome Spirit of Prophecy in that place were at all-time 'highs' for a National Music Conference, all reflecting a great amount of perspiration mixed with Holy-Ghost inspiration. ZIONSONG was pleased to have a small part in promoting this tremendous gathering of Chief Musicians, many of whom have subsequently written us describing Symposium '80 as 'a life-changing experience.'

* Mike Herron, Portland, Oregon's anointed minstrel, for being obedient to the prophetic promptings of God's spirit within him at Symposium '80. He faithfully communicated a vision of revival fire spreading across the country as delegates returned to their assemblies ablaze with zealous worship. ZIONSONG is in a unique position to see just how accurate that rhema turned out to be (see last issue Oct. 1980 and current article "Go Tell It On the Mountain: Music Ministry on the Move.")

As we stand on the threshold of our second year of ministry, our prayer is that we can serve music ministry and worship leaders in local churches with increased efficiency and excellence in 1981. To that end ZIONSONG will pursue the following goals, Lord willing:

- * decentralize our method of collecting new music and teaching by regions.

- * upgrade the quality of our cassettes by upgrading our recording and duplicating equipment.

- * develop products that will build local music departments and the level of congregational worship (e.g. a congregational version of our Sing Praises orchestral accompaniment folios, A Basic Worship Skills packet and a certificate program to teach choir and orchestra members the scriptural principles of worship and basic music theory.)

- * develop our Song Placement Service so that promising compositions can be placed with national recording labels.

- * triple our subscription membership from 200 to 600 by having a representative at ministry conventions and by advertizing in national Christian publications.

ZIONSONG thanks you, the subscriber, for standing with us during our fledgling year. Please write and tell us how we can serve you better in 1981. And may we take this opportunity to wish all a

**Merry Christmas
&
Blessed 1981
from Zionsong!**

GO TELL IT ON THE MOUNTAIN: MUSIC MINISTRY ON THE MOVE

One of the prophetic streams that came forth from Symposium '80 last August in Santa Ana, CA, indicated that God would open many unique doors of ministry for the delegates attending the conference. ZIONSONG is trying to keep abreast with the brightened spiritual activity in the area of music teaching conferences. In our October issue we mentioned some of the mighty acts of God in such diverse places as St. Louis, MO, Claremont, CA, and Little Rock, AR.

The good reports keep coming in. Jim Eschenbacher and Max McCoy, Chief Musicians at Zion Faith Assembly, Spokane, WA, shared some of their songs of Zion with Bible Temple, Portland, OR, in the form of a Sunday evening concert (they had help from other Christian musicians from Spokane) in late October. Shortly thereafter Mike Herron of Bible Temple and LaMar Boschman conducted a worship/teaching workshop at the future site of Symposium '81, Shady Grove Church, Dallas, TX. LaMar taught

very ably on the role of musicians in church and on the War Song. Mike covered subjects like David's Tabernacle and the Song of the Lord. The Lord used this conference to fill some Baptist brethren with the Holy Ghost and to speak prophetically to some of the folks at Shady Grove.

LaMar and Teresa also had a fruitful time of ministry at a multi-church worship conference in Colorado recently. Incidentally, the Boschmans have relocated their ministry headquarters to Little Rock, AR, where they will be associated with Shiloh Fellowship (Doug Lambert, pastor; Robbie Carder, music minister).

Larry Dempsey of Santa Ana, CA, conducted one of his renown choir-clinics in Spokane, attended by musicians from Zion and from Rock of Ages, where Byron Klaue is pastor. In late September Larry and Barry Griffing, from Shiloh Christian Fellowship, Oakland, CA, conducted a fruitful weekend conference at Christ Chapel, Gardena, CA (Ken Kerr, pastor).

Barry and Steve Griffing conducted a choir/orchestra clinic with worship teaching at Inland Christian Center, San Bernardino, CA (Leonard Fox, pastor; Dana Wallace, music minister).

Janet Alward and Claremont Christian Center Music Department brought their multi-media musical 'Look Unto Zion' up to Oakland's Shiloh Christian Fellowship the second weekend of November. At several points, the presentation was halted by spontaneous outbursts of worship and rejoicing.

Janet Shell reports on a miraculous musical move of God in Findlay, OH. Back in September, a prophetic word came forth declaring that God was going to restore many singers and players currently not in the choir and orchestra to their music ministry. As a result, well over 100 people came forward as choir and orchestra members prayed for them. That Sunday evening there were over 100 in the choir and 80 in the orchestra. This influx necessitated considerable reorganization and the institution of a weekly Wednesday evening music ministry training class.

ZIONSONG prays that churches everywhere will be 'afflicted' with similar 'problems'. God is truly restoring Psalm 87:7 to his 'Zion'. Isaiah 40 commands those of you who have 'glad tidings' to 'go tell it on the mountain' so that faith can arise in the other 'cities of Judah'. Rush your testimony to ZIONSONG.

ASK MARJORIE # *What Is The Significance of The Canticles?*

Canticles were lengthy portions of Scripture sung and performed in the Temple in the same way that Psalms were rendered. This term comes to us from the Latin 'canticulum', meaning 'little song'. But the same music was 'shir' in Hebrew and 'ode' in Greek.

In order to appreciate the canticles, we must understand a little about Psalmody in general. Psalms were rendered as actual songs or distinct musical portions, in contrast to the general cantillation or chanting of Scripture. Special melodies were given by God to the composers, but in the general pattern of a beginning tone, a reading tone continued throughout, and a mediant to punctuate the middle, and a final cadence. This sounded like a chant, but was vastly more musical than the ordinary cantillation of Scripture for the daily lessons. On special festive occasions the music was embellished in extra ways to add to the solemnity of the holy day.

Canticles are a special variety of what we often call 'the song of the Lord', because they were inspired by God both in words and music, and were used in worship as a love offering back to God. These portions of Scripture are especially singable because this was the form in which they were inspired. The Psalms were given in the

same manner. The difference between a Psalm and a Canticle is the location of the text in Scripture. Psalms were considered a part of the Psalter of hymnbook. Canticles included all other long passages of Scripture set to instrumental music and intended to be sung as special music.

Originally during Temple days, the Jews used several of these Scriptures and had them rendered in florid and festive style. But today's synagogue has limited the Canticles to but two: The Song of the Sea (Moses & Miriam) from Exodus 15 and Moses' Prayer of Deuteronomy 32. The reason for this drastic reduction is that once the Church was born many of the other glorious passages sung from the Old Testament were seen as typical of Christ. Post-Temple Judaism became extremely defensive against Christian use of their forms and music. These two remaining Canticles celebrate their founder and center upon historic Judaic tradition.

Among the other contributions of the Old Testament to the Canticles repertoire are: The Prayer of Hannah (I Samuel 2), The Song of Habakkuk (Habakkuk 3), Isaiah 26, Jonah 2:3, and Hezekiah's Prayer (Isaiah 38). These songs all have in common a heavy prophetic anointing and a celebration of faith. In most of them God's salvation is portrayed.

In addition to these Canticles of the Old Testament proper, the Apocrypha and several more: The prayer of the three men in the furnace (Daniel 3), Azariah's Prayer (also Daniel 3) and the apocryphal hymn of Manasseh. These are preserved in the Catholic Bibles, but neither the Jews nor the later Protestants included these portions in their official list (or canon) of inspired books. During the early centuries of the Church, however, the canon had not yet been formed, and these Canticles gained considerable popularity. To this day most scholars consider these apocryphal sections valuable for edification and encouragement. These three Canticles, like the others, magnified God for his faithfulness to deliver his own.

The New Testament Church added four more Canticles to the collection. All of these are found in the Gospel of Luke. They are all related to the Incarnation of Christ. While these songs were picked up by the Greek church, they became especially popular with the Western or Latin church. Some of them have titles in Latin taken from the first few words in Latin: The Magnificat of Mary (Luke 1:46-55), Benedictus (the prayer of Zacharias, Luke 1:68-79), Nunc Dimittis (song of Simeon, Luke 2:29-32), and Gloria (the angelic doxology, Luke 2:14). These four highly inspired songs were collected by Doctor Luke and incorporated into his historical account of the birth of the Messiah. They were probably already being sung among the Christians of Caesarea from whom he derived much of his material.

Canticles were significant, along with the Psalms, in providing models for the composition of other songs in the same style. One such hymn, the Te Deum, has sometimes been classed along with the Canticles because of its high level of prophetic and musical inspiration. However, it is technically disqualified because it is not Scripture. During the first four centuries it was extremely popular to compose new songs on the order to the Psalms and Canticles. However, this originality was abused by some, particularly during times of doctrinal controversy. For this reason the Church labelled non-biblical innovations as 'psalmi idiotici' and banned them from public worship.

The Canticles were significant to the Greek or Byzantine church in serving as fore-runners to the unique musical form we call the 'kanon'. The early Greek Scriptures had appended to the Old Testament a collection of Canticles under the title of 'The Nine Odes'. Later more were added. It is interesting, however, that each 'kanon' contained eight or nine subdivisions corresponding to the original Canticles.

All of this could be but interesting fact from long ago and far away, but to this day most of the Canticles are still being used in liturgical

churches. More important, they have given us a standard of excellence toward which to aim as we wait upon our music ministries. 'The song of the Lord' does not have to be a four line ditty with much repetition. It does not have to be put together with any less musical skill and poetic artistry than the greatest music of all time. These ever-living Canticles are a constant testimony to the spirit of excellence God desires to put upon his worshippers and musicians.

Marjorie Barber is a true scribe in God's house and is making her ministry available to you through ZIONSONG. After receiving her postgraduate degree from the University of Michigan in psychology, she served in Bethesda Missionary Temple, Detroit, as an editor and writer. For the past year she has served on staff at Hope Temple, Findlay, Ohio, as teacher, researcher, and librarian. Her own personal library includes thousands of books and record albums of both secular and sacred source material.

While attending the National Music Leadership Conference in Oakland during the summer of 1978, the Lord challenged her to research the Song of the Lord. For over a year she commuted from Detroit to the University of Michigan library in Ann Arbor where she put in 30 hours a week into research. The result is a manuscript covering the history of the Song of the Lord from the days of King David through the present; complete with a glossary of Greek and Hebrew terms, the role of music in the history of revivals, insight into the therapeutic value of music and much much more. We're blessed to have Marjorie bring forth out of her treasury "things old and new".

CATECHISM CORNER

Catechism was the major teaching method of Bible times whereby the teacher would rehearse questions and scriptural answers with the student. See Exodus 12:25-27 and Luke 2:46-47. In this column Zionsong will supply questions and Bible answers on topics relative to the ministry of music and worship. Zionsong invites you to send in your questions for research.

WHAT ARE THE GREATEST HINDRANCES TO THE FLOWING OF THE SONG OF THE LORD IN A LOCAL CHURCH? Part 2.

Q Last issue, you stated that the #1 hindrance to the Song of the Lord flowing in local church worship services was the failure of church leadership to actively promote the restoration of this dynamic Bible experience in the life of their assembly. Can you review for us how leadership can promote this restoration experience?

A Certainly, pastors and elders need to:
1) be a physical example of pre-service sanctuary worship, of offering the sacrifice of praise, of responding with liberty to the moving of God's spirit in the worship service.

2) actively teach the truth of the song of the Lord to build faith and expectancy in the hearts of the musicians and the congregation.

3) provide a physical sanctuary facility suitable for the worshipful expression of the performing arts as best they can with the resources God has entrusted to them.

Q Are there any other things the pastors and elders can do to promote the flow of the song of the Lord?

A Yes. Appoint worship leaders who:
1) have a sanctified life-style towards God's house (I Chron. 15:12)
2) understand the 'due order' from God's word about 'bringing up the ark' in a worship service. (I Chron. 15:13)
3) have proven musical leadership and that have organizational ability to prepare a worship leading team for a public song service.

Q I notice you use the plural; worship leaders. What is the significance?

A I Chronicles 15:16-21 suggests that both the singers and instrumentalists blended their music together in harmony. Verse 16 states that the 3 main worship leaders along with the 14

'brethren of the 2nd degree' and and played designated harmony parts. The term 'degree' in verse 17 is the Hebrew word 'maalah' which can be translated 'a musical step upward'. This translation flows contestually with the terms 'alamoth' meaning 'high pitched' in verse 20 and 'sheminith' meaning 'octave lower' in verse 21. In other words, there's something about this blending of vocal and instrumental harmony that produces an atmosphere that is exceptionally conducive to the presence of God. The emphasis would appear to be off the 'one-man-show' approach and more on a composite ministry of singers and players.

Q But what about Chenaniah in I Chron. 15? Isn't he a picture of the one-man worship leader?

A Yes, but please observe that he worked with a team of 3 back-up singers who played cymbals, 8 psaltry players, 6 harp players, and 7 trumpeters.

Q What, then, can we learn about the role of worship leader as we study this man Chenaniah?

A First of all, he was more than just a church leader but a skilled musician. Second, he conducted a pre-service rehearsal of the congregational choruses he wanted the team to minister, because verse 22 says 'he instructed about the song because he was skillful'. We can tell from the other verses in chapter 15 that in this pre-service rehearsal he was able to teach both singers and players the correct melody and harmony lines, and the cymbal players the correct rythem patterns. Third, he communicated the order of events in this grand processional and appointed everyone to minister at a specific place and a specific time. Notice in your margin next to verse 22 that it says Chenaniah not only instructed about the musical selections, but about the actual carriage of the ark (marching order, when to sing, what, etc.). Verse 27 is significant in that it shows that the worship leading team harmonized their wardrobe as well as their music by all wearing 'fine linen robes'.

Q How, then, would you summarize the worship leaders role before the song service starts?

A Many churches feel the worship leader's role is to work with a 'hot' keyboard player and pump up the congregation. I Chron. 15 however, paints a different picture: rather than single handedly leading a congregation during the song service the worship leader leads a team of singers and players by preparing them for ministry before the song service. Notice that the term 'prepare' is used 3 times in this important chapter. King David prepared the *place* and the *people* for worship. THERE'S NO PRESENCE WITHOUT PREPARATION. The true worship leader's role is to prepare a team of appointed singers and players for worship leading before the service begins. Failure to prepare for the song service can thwart the song of the Lord.

Q What, then, can thwart the song of the Lord during a song service, assuming adequate preparation by the worship leading team?

A Let's talk about that in the next issue of ZIONSONG.

TEACHING CHILDREN

In working with children on instruments, one of the biggest problems is getting them to stay excited about practice. As teachers, we understand the need for practice. The more highly developed technique and proficiency, the greater is the chance to translate what is heard by the spiritual ear in the Song of the Lord.

Children need to understand that the Lord is pleased with their practice. Take time to look up the scriptures together, e.g. Psalm

33:3, II Chronicles 34:12 and I Chronicles 15:22.

The following are some hints that have helped our children in their practice.

1. Keep a schedule - Have students fill in number of minutes spent each day. At the end of the week, the parent and teacher sign the card.
2. Encourage daily practice - For young children, a 30-minute time each day could be broken up into 10 minute intervals.
3. Have a specific time and place to practice every day.
4. Be faithful - The benefits of this goes without saying.
5. Stretch yourself - Encourage students to increase their time as they develop stamina.
6. Spend a time of prayer before beginning. We've seen really exciting results when the students do this.
7. Reward practice - When students meet requirements, reward them. Each teacher can work this system out to suit their situation.
8. Encourage parents to listen to practice once in a while and to always speak positively. A negative word can wound a young spirit.
9. Encourage a time of creativity in their practice. When they write a song, honor them. Many of these songs are birthed of the Spirit.
10. Set goals - If students have a goal, this increases motivation. Schedule them often for chapel, church, recital, etc.

The self-discipline developed in practice will carry through into other areas of their lives. Diligence and discipline are good trainers for the leaders in the up-and-coming army of God.

THE SOUND SHOP

Does your choir or group have an album or cassette they would like to make available to the rest of the Body of Christ? Perhaps your church has a songbook or worship chorus cassette that would be a blessing to others. What about sheet music, teaching notes, music courses, or other music oriented personal services?

Please send us your ad, typed or printed legibly on the enclosed Sound Shop Ad form, limiting it to a maximum of six lines with 23 spaces in each line. Price: first 3 lines \$5. Each additional line \$1. Call or write us for information about larger ads. Deadline to turn ads in is the first week of every odd month.

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THE REBIRTH OF MUSIC, a new paperback by LaMar Boschman. \$2.95, Manasseh Books, Box 5368, Waco, TX 76708

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